

AUG 13 1941

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Selected Paintings

From the ---

COLLECTION OF EUGENE FISCHOF, Esq.
of Paris.

SEDELMAYER GALLERIES,
of Paris.

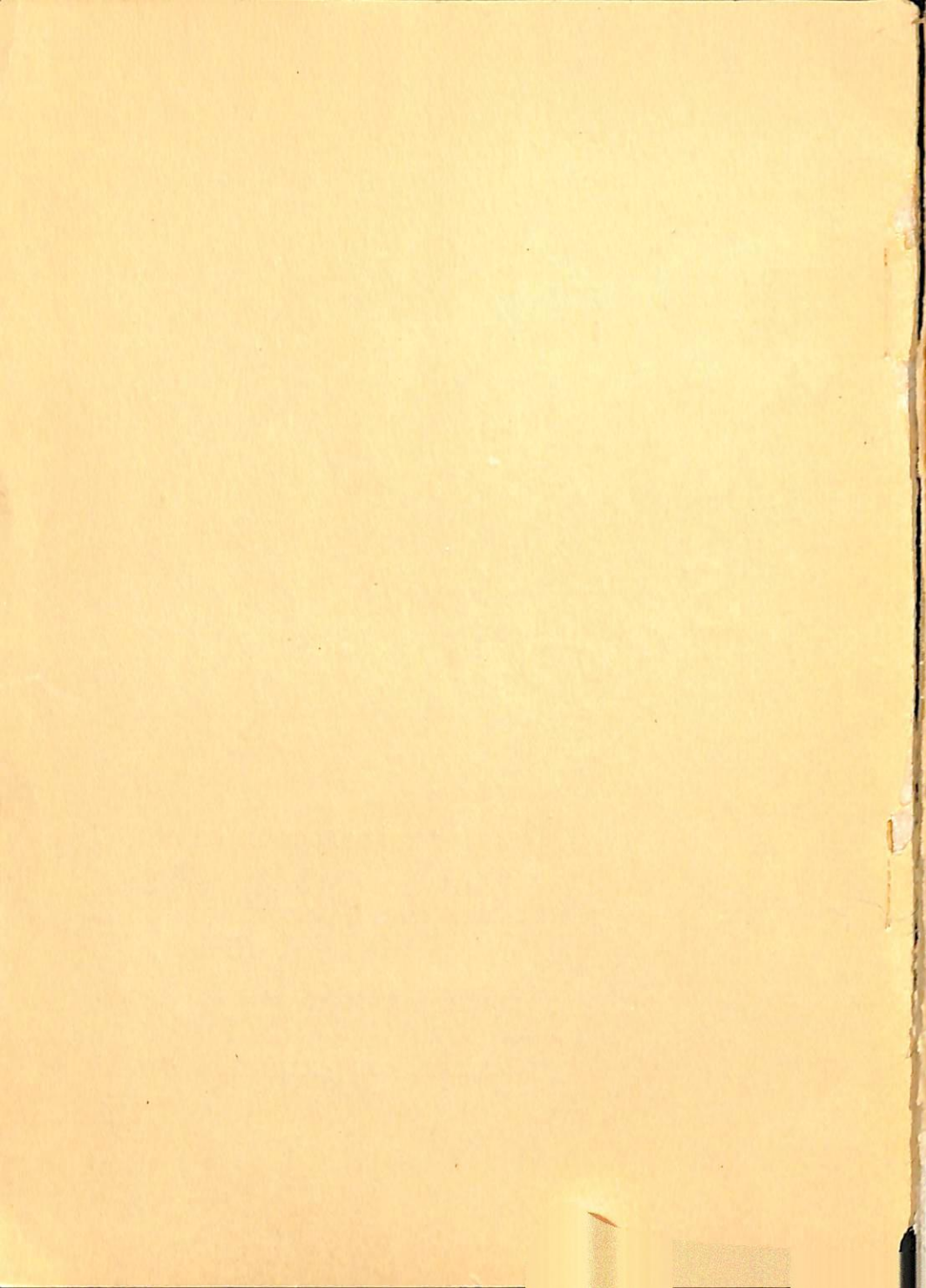
GEORGES PETIT GALLERIES,
Paris.

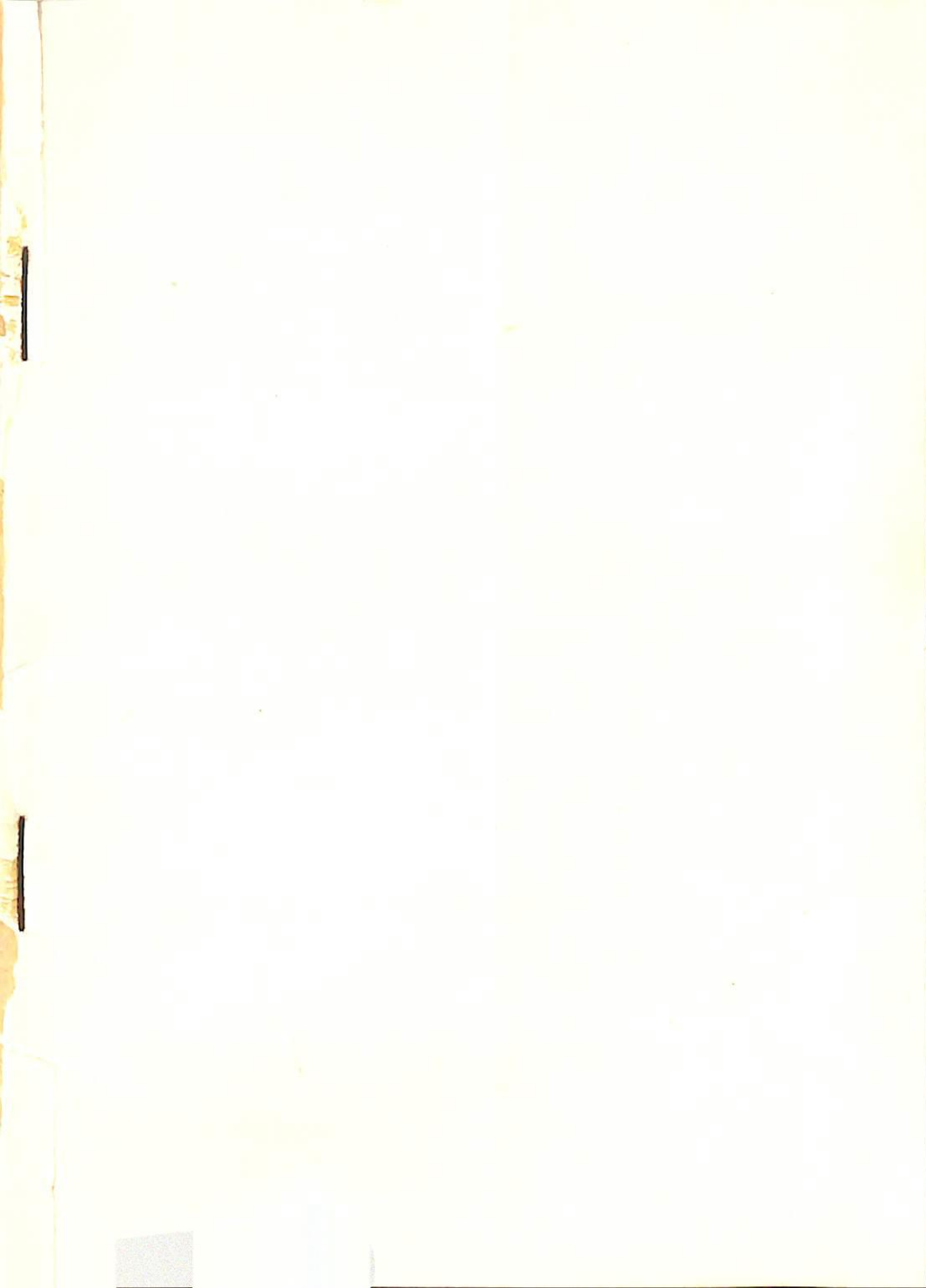
GALLERIES OF MARTIN COLNAGHI,
London.

SPA

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1899





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9-15 MURRAY ST. N.Y.

ILLUSTRATED CATALOGUE
OF
HIGHLY IMPORTANT PAINTINGS

Representing Leading Masters

OF THE
OLD AND MODERN EUROPEAN SCHOOLS.

Especially Selected from
THE SEDELMAYER GALLERIES, Paris.
THE GEORGES PETIT GALLERIES, Paris.
THE MARTIN COLNAGHI GALLERIES, Paris.
and from
The Gallery of EUGENE FISCHHOF, Esq., Commissioner of Fine Arts for the
Austrian Government at the Chicago World's Fair, 1893.

On Exhibition at the Williams & Everett Galleries, 190 Boylston Street,
Boston, Mass.

FROM

FEBRUARY 3d TO FEBRUARY 9th, 1899,



To Be Sold by Auction,

THURSDAY, FRIDAY AND SATURDAY, FEB. 9TH, 10TH & 11TH.

At 3 o'clock P. M.

FRANK A. LEONARD,

AUCTIONEER.

WILLIAMS & EVERETT,

MANAGERS

THE AUTHENTICITY
OF
EVERY PAINTING
IN THIS COLLECTION

IS GUARANTEED

BY

Williams & Everett,

190 Boylston Street,

Boston.

CONDITIONS OF SALE.

1. The highest bidder to be the buyer, and if any dispute arises between two or more bidders, the lot so in dispute shall be immediately put up again and re-sold.

2. The purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the purchase money, *if required*, in default of which the lot or lots so purchased to be immediately put up again and re-sold.

3. The lots to be taken away at the buyer's expense and risk upon the conclusion of the sale, and the remainder of the purchase-money to be absolutely paid or otherwise settled for to the satisfaction of the auctioneer, on or before delivery; in default of which, the undersigned will not hold himself responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.

4. The sale of any article is not to be set aside on account of any error in the description. All articles are exposed for public exhibition one or more days, and are sold just as they are, without recourse.

5. To prevent inaccuracy in delivery, and inconvenience in the settlement of the purchases, no lot can, on any account, be removed during the sale.

6. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all lots uncleared within the time aforesaid shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this sale, together with all charges attending the same. This condition is without prejudice to the right of the auctioneer to enforce the contract made at this sale, without such re-sale, if he thinks fit.

FRANK A. LEONARD, Auctioneer.

NOTICE.

It is a most unusual thing that a collection of paintings containing *representative works of the highest importance by leading Masters*, comes to be offered by public auction in the United States.

The collection herewith exhibited was brought to this country with the intention of presenting them privately to the attention of the leading amateurs in different cities, but this plan was interfered with last spring by conditions in the political world, and it was determined to offer the paintings at public sale rather than return them to Europe, the duties having been fully paid on all the paintings.

The guarantee of *absolute authenticity* of every picture in the collection is a remarkable departure from the usual custom regarding works of art sold by auction.

The reputation of the firm of Williams & Everett and the standing of the house for the last fifty years, gives this guarantee very practical value.

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CHARLEMONT.
Van De Velde In His Studio.

The Evening Sale of Fine Paintings commenced on Thursday Evening - There was a fine company present of people interested in Art - The occasion was most interesting to those present - Prices considering quality of pictures were low and many good bargains were secured -

FRIST DAY'S SALE

Thursday, February 9th

AT 3 P. M.

The sale continues tonight at 8 o'clock -

TORREY, GEORGE BORROUGHS.

Prices

(Paris)

1	SPRINGTIME IN PARIS	80
2	MELANCHOLY	50
3	SOUVENIR OF ITALY	65
4	WILL YOU BUY?	65

COURBET, GUSTAVE.

(Paris, 1819-1878)

Medals, 1849, 1857, 1861.

55

5	DEER IN FOREST
---	----------------

ROY, M.

(Paris)

6	BATTLE OF BAZEILLES
---	---------------------

Franco-Prussian War, 1870.

VERBOECKHOVEN, EUGÈNE J.

(Belgium)

40 Born in Warneton (West Flanders), July 8, 1799.
Medals at Paris, 1824, 1841, 1855. Legion of Honor, 1845.
Chevalier of the Orders of Leopold, St. Michael of Bavaria.

7

GOAT AND SHEEP

MÈGE, SALVADOR.

(Paris)

Pupil of Léon Bonnat.

50 8

TWILIGHT IN THE FOREST OF
FONTAINEBLEAU

HYON.

(Paris)

Pupil of de Neuville.

90 9

MEETING OF NAPOLEON I AND
ALEXANDER I AT TILSIT

SCHULZ, A.

25 1897. Pupil of Hanoteau. Mention Honorable, Salon, 1893. Salon, 1896,

10

NEAR MONTIGNY

70 11

ON THE RIVER LOING

GÉROME, JEAN LÉON.

Born at Vesoul in 1824. Favorite pupil of Paul Delaroche, who took him to Rome. Then studied under Gleyre. Secured his first medal at the Salon of 1847. Next visited Russia and Egypt. Medals, 1847, 1848, 1855. Medals of Honor, 1867, 1874, 1878. Medals for sculpture, 1878, etc. Commander of the Legion of Honor since 1878. Made a member of the Institute in 1865, and professor at the Ecole des Beaux Arts in 1863. He is equally able as a sculptor and painter, and has given much of his time of late to the former art, especially in reviving tinted sculpture, and the art of combining gold and ivory in statuary according to the traditions of Phidias, with valuable results. His profound archæological knowledge renders his pictures of legendary and historic times especially significant.

12

PENCIL SKETCH

(Dedicated by Gérôme to Millet.)

50

MILLET, J. F.

Born 1815, died 1875.

13

SKETCHES AND PENCIL DRAWINGS

A—WAITING.

Study.

B—TWO PENCIL SKETCHES.

C—MILKING.

Charcoal Study.

D—LANDSCAPE STUDY.

Pencil Drawing.

40

30

4250

35

The above four studies were bought at the posthumous sale of Millet.

TENIERS, DAVID (the younger).

Born at Antwerp in 1610. Son and pupil of David Teniers the elder, and of Rubens and Brauwer. He holds the first position among the genre painters of Flanders. He was a man of the first distinction as well as a great artist, was the actual founder of the Antwerp Academy, and like Rubens the friend of princes and potentates, and in artistic matters their adviser. He died at Perck, near Brussels, in 1690.

14 DUTCH PEASANTS

15 DUTCH PEASANTS

TENIERS, DAVID (the younger).

(Brussels, 1610-1690.)

Pupil of his father. Held first position as a Flemish genre painter.

16 DUTCH PEASANTS' FESTIVAL,

VAN OSTADE, P. G.

Born at Haarlem in 1621; younger brother and pupil of Adrian Van Ostade; he died in 1657. His early death rendered his pictures extremely rare, his "Rustic Home" having brought \$15,000 in 1869 at the Delessert sale.

17 LES MUSICIANS AMBULANTS

(The Wandering Musicians)

Height, 18 inches; length, 15 inches.

TENIERS, D.

18 KERMESSE



MEISSONIER. LA VEDETTE.

FRANZEN, A.

SEEKING ADVICE.

CONVERSATION.

(Pastel and Water Color)

ROSSI, LUCIUS.

Pupil of Fortuny.

Medal, Paris Salon, 1889.

19

SWISS PEASANT GIRL

(A Celebrated Painting Illustrated and Engraved.)

BOUVET, MAX.

Paris Salon, 1894, 1896.

20

THE ROCKS OF KERGOLAY

CLAUDE, JEAN MAXIME.

(Paris)

Medals, Paris Salon, 1866, 1869, 1872. Legion of Honor, 1889.

21

TIRED OUT

LAMBRON.

(Paris)

Much appreciated in France, where his works rank next to those of Vibert.

22

THE GARDENER

RIEDEL, A.

(Paris)

280

23

GOOD NIGHT

JETTEL, EUGENE.

Born at Vienna, Austria, in 1850. Pupil of the Academy at Vienna and of Théodore Rousseau. Member of the Société Nationale des Beaux-Arts (Champs-de-Mars Salon). Member of the Jury, Exposition-Universelle, Paris, 1889. Chevalier of the Legion of Honor. First Class Medal, International Exposition, Munich, 1891.

Eugene Jettel, the Austrian; J. C. Cazin, the Frenchman, and Anton Mauve, the Dutchman, are of the present generation of landscape painters who have brought the harmony of tones and the impression of light and nature to the highest degree of perfection. They are the most prominent of all in these particulars, and really are worthy to be compared with the great painters of the Barbizon school. Eugene Jettel's works especially show the characteristic qualities of Rousseau, Corot and Daubigny; a direct and intimate study from nature, a great variety of colors and effects, the most exquisite delicacy of tones and the impression of "plein-air." In looking at a picture by Jettel, one has a similar impression as when, upon opening a window, one feels the freshness of pure atmosphere. The artist Meissonier was a great admirer of Jettel's painting, Pettenkofen ranked him with the great landscape painters of the Barbizon school, and Munkácsy frequently has expressed himself in tribute to the personal and poetic quality of his work.

Eugene Jettel's pictures are mostly in the possession of French and English collectors, but during the last few years some of them already have made their way to America. The following American collectors, among others, possess works of Jettel: Mr. Morris K. Jesup, Mr. Charles Lanier, Mr. S. M. Milliken and Mr. Charles T. Yerkes, of New York; Mr. Ch. D. Fisher, of Baltimore; Mr. W. C. Rice and Mr. F. B. Green, of Boston; Mr. Charles Counselman, Mrs. C. P. Hanford, Mr. Charles D. Hamill, Mr. O. W. Meysenburg and Mr. A. A. Sprague, of Chicago; Hon. John Wanamaker and Mr. E. T. Stotesbury, of Philadelphia, and Mr. L. Z. Leiter, of Washington. Pictures by Jettel also are in the collections of the Metropolitan Museum of Art, New York, and the Art Institute, of Chicago.

400
24 DUTCH LANDSCAPE, WITH RISING MOON

Canvas 26x35½ inches.

At the left, a calf is drinking from a pool of water, in which, on the opposite side, are four geese. In the middle distance, near two large wheat-stacks, peasants are loading a cart. A wooden fence and a wind-mill are on the right.

450
25 HOLLAND MEADOW

Panel, 17x29½ inches.

450
In the foreground, near the centre of the composition, a brown cow patched with white is lying down. A great many other cattle are distributed through the fields. There are red roofed houses and windmills surrounded by trees in the distance.

210
26 THE RIVER SEINE, NEAR MONTEREAU,
FRANCE

Canvas, 18x25 inches.

210
Green meadow in the foreground with some ducks at the left. Group of birch trees in the centre; red cow grazing beyond. On the left is the river Seine, crossed by a three-arched bridge in the distance. On the river bank is a man angling, and two other figures are near him.

700
27 THE RIVER OISE, NEAR ISLE ADAM, FRANCE

Canvas, 33x21 inches.

700
Richly wooded landscape, divided by the river, which is crossed by a two-arched bridge in the distance. Several small boats are moored along the shore. On the left foreground are bushes and water plants.

28 ROAD THROUGH A VILLAGE; SUNSET

Panel, 31x46 inches.

1050

A road leading through a village. Effect of twilight after rain. Covered carriage with two horses comes down the road toward the observer. Cottages at the left; farm-buildings at the right. A picture particularly rich in warm color.

ROYBET, FERDINAND.

(Paris)

Medals, Paris Salon, 1866; grand medal of Honor, 1893; Legion of Honor, 1892; Hors Concours.

325

29

SALTARELLE

EICKELBERG, WILLEM H.

(Holland)

Pupil of Maris.

240

30

RIVER SCENE IN HOLLAND

HEYL, MARS.

(Amsterdam)

Pupil of Mauve.

150

31

LANDSCAPE

THORNLEY.

(Paris)

Pupil of Jongkind and Raffaelli. Salon, 1897, 1898.

200

32

NEAR AMSTERDAM

WEBER, PAUL.

(Paris)

21
33

RETURNING FROM PASTURE

AZAMBRE, ETIENNE.

(Paris)

210
Medal, Paris Salon, 1896. Pupil of Jules Lefevre.

34

MEDITATION

LIDDERDALE.

(Paris)

250
35

FISHERGIRL

47
DETTI, CESAR.

(Paris)

Paris Salon, Medal 1889, Hors Concours.

36

A LESSON IN GEOGRAPHY

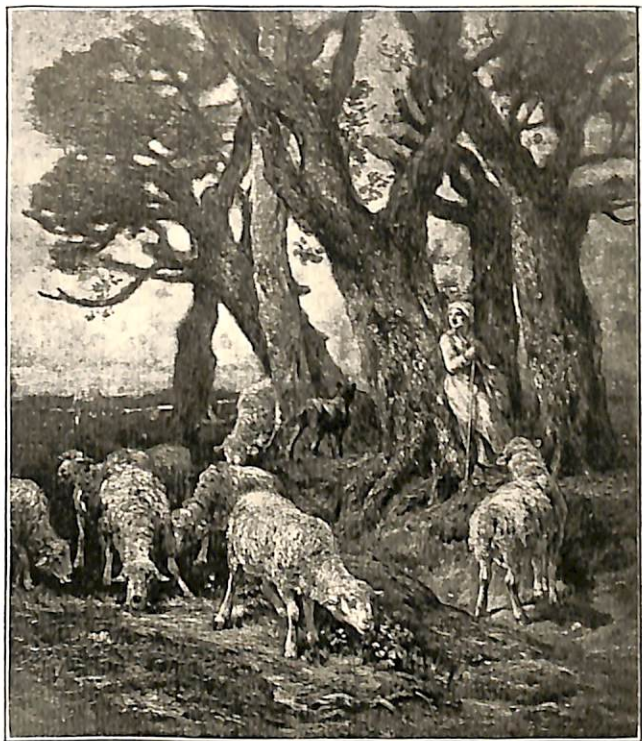
SISLEY.

(Paris)

One of the foremost masters of the Impressionist School.

37

LANDSCAPE



CHARLES JACQUE.

Troupeau Sous les Grands Arbres.

BESNARD, PAUL ALBERT.

(Paris)

Prix de Rome, 1874, Medals, Paris Salon, 1874, 1880, Legion of Honor, 1888, Officer, 1895.

38

EGYPTIAN WOMAN

FORTUNY, MARIANO.

Born at Réus, near Tarragona, Spain, June 11, 1838; died in Rome, November 21, 1874. In 1853 he entered the Academy of Fine Arts at Barcelona, where he remained until 1856, studying meanwhile under Claudio Lorenzalez. He gained the Prix de Rome in 1857, and the next year went to Rome, where he produced some works of great interest and promise. At the breaking out of war between Spain and Morocco, Fortuny accompanied the army to Africa, where he made many sketches in oil and water color. This experience was most valuable to him. Having returned to Barcelona, the Town Council provided him with funds to travel and prosecute his studies further. He then went to Paris, where he became the friend of Meissonier, and later he went to Florence. He then made a second visit to Africa, where he remained for six months. In 1866 he again went to Paris, and in 1868 once more went to Rome, where he painted his great picture, "A Spanish Marriage." In 1870 he went to Granada to live, and in and about the Alhambra painted some of his best pictures. He went to Rome again in 1873, and, with the exception of a short journey to Paris and London, there he remained until his death. He was made a Chevalier of the Order of Charles III. of Spain and was accorded the Diploma to the Memory of Deceased Artists at the Paris Exposition-Universelle of 1878.

In his genre, Fortuny was the head of a school. Endowed with a profound talent for manipulation, he created the école de la main. His science, united to a certain charm to which everyone yielded; his love of light, his worship of the sun, and a unique something in the choice, the idea, and the rendering of his subjects, made for him a reputation which was legitimate. Fortuny has many imitators, but the majority of them fail to represent in their works, as he did, the character—the soul—of things.—Charles Yriarte.

LESSI, TITO.

40 THE VIOLINIST OF THE CONVENT

Panel 18½x14¼ inches. Signed at the right "Titto Lessi."

Standing near a window, in an apartment of a convent, is a young man in a dark gown, nervously playing a violin. His face reflects the elevation of his soul and his love for his art. A middle-aged monk in a white robe and a black cowl is seated in the foreground, and a younger man, similarly garbed, sits at the end of a table, at the extreme left. Both are impressed by the playing, which evokes retrospection—perhaps introspection. The table is covered by a rich crimson brocade, and upon it are books and music. An eagle lectern with an ancient missal, rises at the right. The upper windows are of bright-colored glass, and a green curtain hangs at the side of the window. In subject, feeling, composition and color, this is one of the most successful of Lessi's pictures. In technique it is most admirable.

41 READING A DOCUMENT

Panel, 9¾x12 inches. Signed at the right "T. Lessi."

Two men are seated near a table, under a large window. One, facing the spectator, reads from an ancient parchment folio which he holds in his left hand, while he gesticulates with his right. Facing the reader, sits the second man, with profile toward the observer, leaning forward with intent expression. The reader wears a coat of flowered gray velvet, with broad lace cuffs, and black knee-breeches. He is seated in a large red velvet-covered chair. The listener has a red velvet coat embroidered with gold, and gray breeches. On the table are books, writing materials and a lamp with a green shade. There is a green chair, also, piled full of old books and manuscripts. The gradations of light in the apartment are expressed with rare truthfulness. The painting, throughout, is finished with the utmost detail, yet with a breadth of handling closely recalling the work of Meissonier.

COROT, JEAN BAPTISTE CAMILLE.

Born in Paris, July 20, 1796; died there, February 23, 1875. Pupil of Michallon and Victor Bertin. He went to Italy in 1826, and painted many pictures in the neighborhood of Rome. He received medals at the salon, Paris, in 1833, 1848 and 1855, and a gold medal at the Exposition-Universelle of 1867. He was made a Chevalier of the Legion of Honor in 1846 and an Officer of the Legion in 1867. He was accorded the Diploma to Deceased Artists at the Exposition-Universelle of 1878.

In studying Nature, Corot learned to couple breadth of treatment with careful though not obtrusive detail. An eminently suggestive and refined painter, gifted with poetical and tender feelings, he has, from his peculiar excellence in treating still water, the sleeping woods, the broad, pale horizon and the veiled sky, been called the Theocritus of Landscape Painting. By an American poet he has been characterized "the painter of the essences of things."—Cyclopaedia of Arts and Artists.

Corot, the original, the most accomplished and the most conservative of this modern French school, forms the transition from the classic to the modern landscape, recognizing no antagonism between them, passing from the instruction of Michallon, the pupil of Valenciennes, to evolving in his own practice the essential principles of the modern interpretation of Nature through an ardent inquiry into all her realities. * * * In his landscapes he suppresses all but the significant, and gives the constant features, those upon which Nature works her changes, and, therefore, presents her ever ready for change, in indecision—"on the wing." His sketchiness of treatment arose from knowledge, the comprehensive knowledge that, choosing from all, gives the best. * * * Corot and Jules Dupré are the poets of Nature's flower to reflect the sentiments of man.—Stranahan: History of French Painting.

Panel, 24x27½ inches. Signed at the right "Corot, 1851."

An opening through the forest gives a view looking down upon the lake, which reflects the color of a tender twilight sky. Two women stand on the hill which slopes down to the lake, and below them, nearer the water, is a red cow. There is a thick group of trees in the foreground, at the left, in shadow. They are painted in a broad, simple, forceful manner that enhances the contrasting delicacy of the distant verdure-clad hills, which are in pearly shadow, but with touches of

rosy light at their highest points. The whole picture is suffused by the hazy atmosphere of a summer evening.

DAUBIGNY, CHARLES FRANÇOIS.

(Paris, 1817-1878)

Medals, Paris Salon, 1848, 1853, 1855, 1857, 1859 and 1869. Legion of Honor, 1859. Officer, 1874.

43 ON THE RIVER OISE

LANCRET, NICHOLAS.

(Paris, 1690-1743.)

Influenced by Watteau. Was admitted to the Academy in 1719.

44 FÊTE CHAMPÊTRE

Signed at the left, dated.

(From the collection of Henry de Gesne.)

LAWRENCE, SIR THOMAS.

Born in Bristol in 1761; pupil of Sir Joshua Reynolds. He was received at the Academy in 1795; appointed painter to King George III.; president of the Academy in 1820. Died in 1830.

45 LADY SPENCER

Height, 30 inches; width, 25 inches.

VAN LOO, CARLE.

(1705-1765)

315
Pupil of Jean van Loo. Won first prize for drawing in Paris in 1723, and the Grand Prix de Rome in 1724 and 1727. Was knighted by the Pope in 1731; Order of St. Michael, 1751; Director of the French Academy, and first painter to the king, 1763.

46

MME. DE BOURBON CONTI

DIETRICH, JOHANN FRIEDERICH.

Born at Biberach, 1787, and a student under Heideloff, and in Italy. He settled in Stuttgart, where he was largely employed in decorating public buildings and mansions of the nobility until his death, in 1846.

47

HEAD OF A MAN

POUSSIN, NICHOLAS.

Born at Andelys in 1593, this great French painter of historical landscape studied in Paris and in Rome, where he died in 1665. His career is a romance of early poverty and later affluence. He was for a time first painter to Louis XIII., but eventually returned to Italy, where he remained. His works are of the highest esteem in the great European collections.

550
48

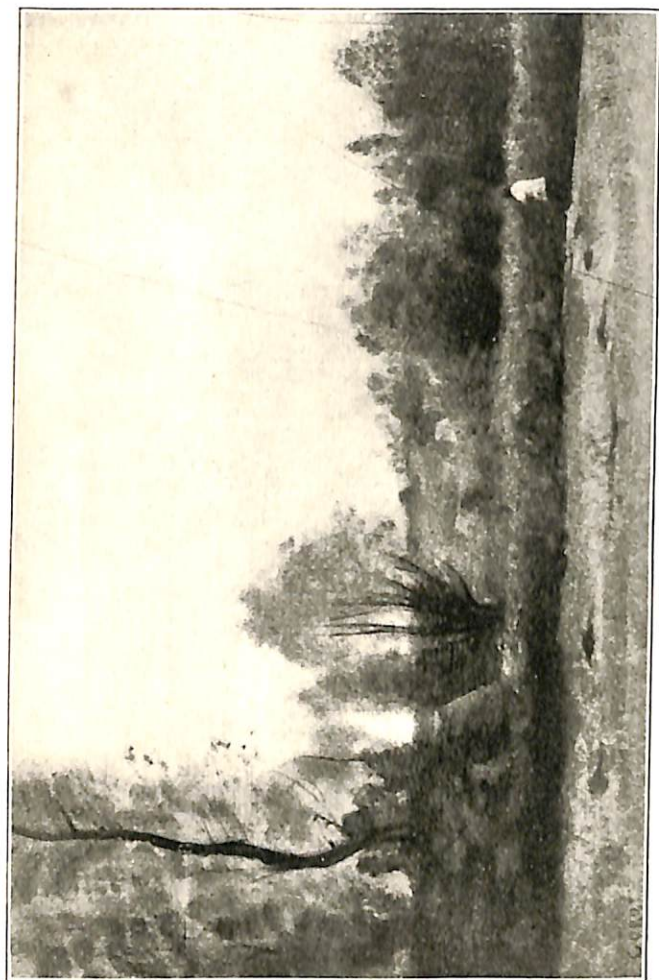
BATTLE OF REPHIDIM

The picture illustrates the following passage of Exodus xvii. 8-13:

8. Then came Amalek, and fought with Israel in Rephidim.

9. And Moses said unto Joshua: Choose us out men, and go out, fight with Amalek; to-morrow I will stand on the top of the hill, with the rod of God in mine hand.

10. So Joshua did as Moses had said to him, and fought with Amalek; and Moses, Amron and Hur went up to the top of the hill.



COROT. LE FAUCHEUR.

11. And it came to pass, when Moses held up his hands that Israel prevailed, and when he let down his hands Amalek prevailed.

12. But Moses' hands were heavy; and they took a stone, and put it under him, and he sat thereon, and Amron and Hur stayed up his hands, the one on the one side, and the other on the other side; and his hands were steady until the going down of the sun.

13. And Joshua discomfited Amalek and his people with the edge of the sword.

Dated 1656 and signed at the right, on the saddle of a horse.

Height, 21 inches; Length, 30 inches.

MEMLING, HANS,

(Bruges)

550
Memling was admitted as a sick soldier into the Hospital of St. John, Bruges, after the Battle of Nancy, and in gratitude for the good care received, he painted the celebrated wooden shrine of St. Ursula, which is still preserved in the hospital.

49

MAN PRAYING

VAN BASSEN, BARTOLOMEUS.

330
A native of Holland, and a noted painter of architecture; he lived and painted in Antwerp and in England; he is believed to have been born at Delft, and he died at The Hague in 1652.

50 INTERIOR OF SANTA MARIE MAGGIORE IN ROME

Signed at the left and dated 1626.

Height, 15 inches; length, 21 inches.

MANS, FRANCIS.

Holland. Seventeenth century.

**51 SCENE IN A FISHERMAN'S VILLAGE
IN HOLLAND**

✓ 10

Height, 19 inches; length, 27 inches.

NATTIER, JEAN MARC.

(Paris, 1685-1766.)

First prize of the Academy in 1700. Was a favorite painter of Peter the Great and of Catharine I.

52 PORTRAIT OF MME. RECLAIME

Height, 29 inches; width, 24 inches.

METSU, GABRIEL.

(Amsterdam. 1630-1667.)

Pupil of Gerard Don and influenced by Rembrandt.

53 INTERIOR

MIEREVELT, M. J. van.

(Delft)

See No.

54 PORTRAIT OF A MAN

KONINCK, PHILIP DE

(Amsterdam, 1619-1688)

Pupil of Rembrandt.

55 PORTRAIT OF AN OLD MAN

POURBUS, FRANZ.

See No.

56 PORTRAIT OF AN OLD MAN

600

SECOND DAY'S SALE,

Friday, February 10th,

AT 3 P. M.

TORREY, GEORGE BORROUGHS.

- 50 57 PEASANT LIFE IN SOUTHERN FRANCE
120 58 ON THE SHORES OF LAKE LUCERNE
59 PEASANT MOTHER AND CHILD

MÈGE, SALVADOR.

(Paris)

- 145 59a COQUETTE UNDER LOUIS XV

IETTEL, EUGENE.

- 355 60 FARM AND DUNES, AT CAYEUX, FRANCE

Canvas, 15½x27½ inches.

Pasture-land near the sea, with two cows in the foreground, one grazing, the other lying down. At the left, in the middle distance, are long farm buildings; at the right are sand dunes. A woman comes forward from the direction of the buildings. Bright, luminous sky.

2130
61 VILLAGE IN HOLLAND, MOON RISE

Panel, 20x35½ inches.

A peasant woman, driving two cows and some ducks, on a road leading to a village, seen on the left.

240
62 DUTCH RIVER SCENE, EVENING EFFECT

Panel, 11¾x19¾ inches.

River in centre and foreground. On the left is a road along the river, bordered by trees which partly hide a house, near which is a cart drawn by a donkey. In a meadow, at the right, two cows are grazing.

450
63 THE VILLAGE OF KATWYK, HOLLAND

Panel, 20x27½ inches.

At the left, a group of two women and four children are seated on the dunes. Several fowl are on the road leading to the village. In the distance, at the left, is a glimpse of blue sea. Evening effect, with purpling sky.

285
64 A COTTAGE NEAR CAYEUX, FRANCE

Canvas, 13½x21½ inches.

A cottage near the centre of the composition, with a cart in front of it, flanked by a tree at the left. Windmill beyond. A little girl, seated, and five ducks are in the right foreground.

TAVERNIER, PAUL.

(Paris)

Pupil of Cabanel. Medal, Salon, 1883.

200
65 WINTER HUNTING

JEFFERSON, JOSEPH.

(New York)

The celebrated actor and painter.

200 66 LANDSCAPE

DUBOIS.

Born at Nogent. Member of the Institute, 1876. Medal, first class, 1876, 1878, Hors Concours, Legion of Honor, 1886.

230 67 THE RETURN OF THE FLOCK

CORCOS, M. V.

(Paris)

200 68 C'EST LUI

GROEGAERT.

(Paris)

150 69 IDEAL HEAD

TAMMASIE.

(Paris)

115 70 IN THE DESERT

BENNER.

(Paris Salon, 1897)

200 71 AN ALSATIAN



EDUARD CHARLEMONT. A CUP OF TEA.

BEEKMAN.

(New York)

LANDSCAPE

JOBERT, PAUL.

Born in Tlemcen, Algeria, August 19, 1863. Studied art in Paris. Pupil of J. Bastien Lepage, Boulanger, Jules Lefebvre, Benjamin Constant and Tony Robert Fleury. Honorable mention at the "Exposition Decennale," of the Paris Exposition of 1889. Appointed Official Painter of the Ministry of Marine in 1892. Gold Medal at the Paris Salon, 1893. Gold Medal at the Paris Salon, 1897. Hors concours. Received Medals in Amsterdam, Liverpool, Versailles, Nice, etc.

Painting of the "Arrival of the Russian Squadron at Toulon," in the Museum of the Palace of Versailles. Drawing of the same in the Luxembourg Gallery, Paris. "Grandes Manoeuvres de l'Escadre du Nord," in the Museum of Cherbourg. "Une Bonne Maree," in the Museum of Valenciennes. "En Rade," in the Museum of Honfleur.

IN THE HARBOR OF HONFLEUR SAILING IN THE CHANNEL

WASHINGTON, GEORGES.

Born at Marseilles. Medal, third class, 1893.

THE ADVANCE GUARD IN MOROCCO

BOURCE, HENRI.

(Antwerp)

Medals, 1857, 1863, 1868, 1876. Order of Leopold, 1869. Officer, 1881.

THE FISHERMAN'S RETURN

DE GÈSNE, ALBERT.

(Paris)

Honorable mention, Salon, 1895, 1896.

77

UNCONDITIONAL SURRENDER

150

JACQUE, CHARLES.

(Paris)

Medals: Paris Salon, 1861, 1863, 1864. Legion of Honor, 1867.

78

FARM YARD AND CHICKENS

410

THORNLEY.

(Paris)

Paris Salon, 1897, 1898. Pupil of Josef Israels and of Jongkind.

79

WINDMILLS AT DORDRECHT

200

ROBINET, PAUL.

(Paris)

Medal, Paris Salon, 1869, 1889 A favorite pupil of Meissonier.

80

THE PHILOSOPHER

COUTURE, THOMAS.

(Paris, 1815, 1879)

Pupil of Delaroche. Medals: 1844, 1847, 1855. Legion of Honor, 1848.

81

A DRUMBOY OF BONAPARTE

210

COROT, J. B. C.

Jean Baptiste Camille Corot was born in Paris, 1796, the son of a prosperous tradesman; pupil of Michallon and Victor Bertin, and traveled in Italy in 1826. Traveled much in France, painting from nature and creating a style out of his experiments. Although at first neglected by the public, his patrimonial fortune enabled him to live comfortably and paint to suit himself. He received medals 1833, 1848, 1855, 1867; was given the Legion of Honor in 1846, and became an officer in 1867. He died in Paris in 1875. The influence of Corot on the art of our time cannot be overestimated. He lifted landscape painting into the realm of idyllic poetry, just as Rousseau gave it a tragic, and Diaz a romantic significance. Each man painted according to his feelings. The spirit of the south which burned in Diaz, the melancholy of an unhappy life which darkened Rousseau, was replaced in Corot by a genial gayety of temperament which reflects itself in his works.

300
82

NEAR VILLE D'AURAY

A charming sketchy painting, representing the village of Ville d'Auray, painted from the heights of Chaville, near Versailles.

DIAZ DE LA PEÑA, NARCISO.

(Paris, 1808-1876.)

300
Medals, Paris Salon, 1844, 1846, 1848. Legion of Honor, 1851.

83

DEPARTURE FOR THE CRUSADE.

JONGKIND, J. B.

(Paris, 1819-1891.)

425
Pupil of Isabey. First medal, Paris Salon, 1852.

84

MARINE.

WORMS, JULES.

(Paris)

Medals, 1867, 1868, 1869, 1878. Legion of Honor, 1876.

85 A SUCCESSFUL CAMPAIGN.

CHARTRAN, THEOBOLD.

(Paris)

Born in Besançon. Grand Prix de Rome, 1877. Third Medal Salon, 1877. Second Medal, 1881. Hors concours. Médaille d'Argent, 1889. Medal at the Exposition Universelle, 1889. Chevalier of the Legion of Honor, 1890.

86 VENUS ANADYOMEDE.

1400

VIBERT, JEHAN GEORGES.

Born in Paris in 1840. Pupil of Picot and Barrias. A man of very original and novel ideas. A thorough draughtsman and painter, who has made an individual mark. Beginning as a painter of the nude, he has become one of the best-known artistic satirists of our time. Everything he touches has an idea behind it. He is an able writer as well as painter. Has written for the stage with success, and is represented in most public and private collections.

87 LE CORDON BLEU.

A great company of ecclesiastics has been entertained at the Cardinal's palace, and the chef has outdone himself in celebration of the occasion. Rendered genial by his seductive art, the guests, over their dessert, propose to toast the artist of the kitchen in honor of his ministrations to them, and he is called up to respond. As they lift their champagne glasses in his honor he bows smirkingly, as if to say, in full satisfaction with himself: "Of course, I could not give you anything but a good dinner, but still you are welcome to honor me."

4000

250
88

RICHET, LÉON.

(Paris)

Pupil of Diaz. Medal, Paris Salon, 1888.

LANDSCAPE.

180
89

GALOFRE, BALDOMERO.

(Venice)

Born in Spain. First Prize of Rome for Spain, 1878. Medals: Naples, 1876; Venice, 1879; Melbourne, 1881.

VILLAGE ON THE COAST OF SPAIN.

WASHINGTON, GEORGES.

(Paris)

Pupil of Fromentin and Picot. Medal, Paris Salon, 1893.

90

ARABS.

JETTEL, EUGENE.

91

VIEW OF REGENSBURG.

Canvas, 24¼ x 34.

A stream, partly filled with reeds, leads from the foreground at the left toward the village, the roofs and church-towers of which are seen in the distance. On the stream is a boat, from which a man is fishing. On the right shore, among rich green grasses, are several ducks. Beyond is a clump of trees, with a house half-hidden among them. At the left, in a field, several women are working. There is smoke rising from a small fire. Bright, luminous sky.



TITO LESSI. THE CARD PLAYERS.

450
92

FARM NEAR EPINAY, BARBIZON

Canvas, 18x25½.

Meadows, with ducks in the foreground and cattle in the middle distance. At the right, the houses of a farm with willows in front. There are tall weeds and grasses in the near foreground. Trees of an orchard are seen beyond a fence in the distance.

500
93

PIGS AND DUCKS BY A RIVER

Panel, 15¼ x 31¼.

View along the clayey bank of a river. Pigs and geese in the foreground, and a man lying in the shadow of a bench of earth, lazily looks after them. Two boats are drawn up to the edge of the stream; a child leans over the edge of one of them. In the distance, across the river, is a church. Very luminous, silvery sky.

70
94

BROOK NEAR A CHATEAU, BRITTANY

Panel, 22½ x 16¼.

Pool near the foreground, with ducks. Willow tree at the right, and dense mass of trees and bushes at the left. Beyond are the white walls and red tiled roofs of a chateau.

205
95

SUNFLOWERS IN A GARDEN

Canvas, 18 x 29.

A kitchen-garden with sunflowers, cabbages, etc. An old woman working in the middle distance. Over the garden-walls are seen the roofs of the houses of a village.

96

PASTURELAND

Canvas, 22 x 34¼.

View near the bend in a stream. A cow, dark brown with patches of white, lies in the foreground. There is another cow standing in the stream, and, on the clayey bank opposite, are several other cattle, near a group of trees. A hillside, with clumps of trees, occupies the middle distance.

550

JONGKIND, JOHAN BARTHOLD.

(Holland)

Pupil of Isabey. Medal, Paris Salon, 1852.

625

97

RIVER SCENE IN HOLLAND

CAZIN, JEAN CHARLES.

(Paris)

Medals, Paris Salon, first class, 1880, 1889. Legion of Honor, 1882. Officer, 1889.

850

98

WINDMILL

99

SNOW SCENE

STEINHEIL, ADOLPHE.

(Paris)

Medals, Salon, 1882, 1889. Hors Concours.

675

100

AN IMPORTANT MESSAGE

VOLLON, ANTOINE.

Born in Lyons, 1833, and a pupil of Théodule Ribot. Antoine Vollon is a masterly painter of genre subjects, land-

275

scapes and marines, and still life, though it is by the latter class of pictures that he is most widely known throughout the civilized world. For instance, he secured his appointment as an Officer of the Legion of Honor in 1878 by a picture of two fish, which is now in the Luxembourg. He continues to paint landscape and the figure, when the mood is on him, with a vast breadth and freedom and truth to nature, in spite of the superior popularity won by his bold and powerful technique and splendor of color in his still-life subjects.

300
101

FLOWERS

AVIGDOR, RENÉ.

(Paris)

200
Paris Salon, 1896, 1897, 1898.

102

MEDJEH

CHARLEMONT, EDUARD.

Born at Znaim, Moravia, 1848. Pupil of the Vienna Academy, under Engerth, and, later, of Makart. He visited Italy, studied in Venice, traveled in Germany and France, and finally settled in Paris. He received a medal at the Salon, Paris, in 1883, and a gold medal at the Exposition-Universelle of 1889. Was made a Chevalier of the Legion of Honor, 1895.

Charlemont's art received its chief inspiration from the early Dutch and Flemish masters. He is an artistic descendant of Pieter de Hoogh and of Van der Meer of Delft. In brilliancy of color, refinement of execution and virtuosity he has no rivals. Among the works which have given him greatest reputation were his celebrated decorations for the foyer of the Imperial Burg Theatre in Vienna. The pictures by which he is represented in this collection are from the collection of M. Faure, the distinguished singer, of Paris.

103

A CUP OF TEA

Panel, 15x12½ inches. Signed at the right, "E. Charlemont, 1884."

A dark-haired young woman in pink silk dress, with long,

pointed bodice, a broad, pointed linen kerchief, and wearing an elaborate white lace cap, stands beside a table, pouring cream into a cup of tea. Upon the brown wall behind her hangs an ancient map, and partly covering it hangs a black felt hat, with a clay pipe passed through the band. In technique and rich coloring, this work is comparable with somewhat similar compositions by the early Dutch masters.

104

VAN DYCK'S STUDIO

Panel, 20 $\frac{3}{4}$ x 13 $\frac{1}{2}$ inches. Signed at the left, "E. Charlemont, '82."

Interior of a handsome studio. The artist, in black satin costume with slashed doublet and sleeves and broad lace collar, facing from the observer, stands in front of his easel, upon which is the growing portrait of a beautiful young woman. At the right sits a man in red cloth costume with brass buttons, observing the artist's progress. Over the back of the chair in which he sits hangs a bit of blue velvet drapery. A broad brimmed black hat is hung on the top of the chair. There are rich tapestry curtains and various objects indicative of the wealth and taste of the painter. Below the easel falls a mass of bright green silk drapery, giving a strong color note.

VAN MARCKE, ÉMILE.

Born at Sèvres, 1827. Employed as decorator in the porcelain factories. Encouraged by Troyon, whose pupil he became, and who induced him to set up a studio in Paris. First exhibited at the Salon 1857. Medals, 1867, 1869, 1870, 1878; Legion of Honor, 1872. He died in 1891. Van Marcke came, after Troyon, first among the cattle painters of France. In his early works the resemblance to his master in style is marked, but the productions of his prime are thoroughly individual. He possessed the double gift of observation and composition, and his pictures, while always true to nature, display an agreeable arrangement and adaptation of the material as well. The sale of his studio effects after his death was one of the greatest successes ever recorded for such an event.

105

IN PASTURE

DAUBIGNY, CHARLES FRANÇOIS.

Born in Paris, 1817. Became a pupil of Edmé François, also studied under Delaroche and in Italy. Exhibited at Salon, 1838. Medals, 1848, 1853, 1855, 1857, 1859, 1869. Legion of Honor, 1859. Distinguished also as an etcher. Died in Paris, 1878.

106 ORCHARD AT LA BONNEVILLE

From the Daubigny Sale.

Height, 12½; wide, 22.

MORLAND, GEORGE.

Born in the Haymarket, London, 1763; pupil of his father; died in 1804. He came of a family of painters of some note, and his father was a portrait painter and drawing master, who also dealt in pictures. The boy was born in the Haymarket, London, on June 26, 1763, and under his father's tuition he drew and painted with marked ability while yet a little child. His talent was so great, and his ability so marked, that he found an abundance of patronage from both private collectors and dealers, and the popular nature of his subjects made a wide market for his works in the form of engravings. How wonderful his native talent was is shown by the fine quality of the pictures he produced. In the last eight years of his life he left a record of nearly eight hundred paintings, besides hundreds of drawings made for the engravers for quick sale to collectors.

107 THE WOOD GATHERERS

Height, 16½; width, 21½.

THOMAS GAINSBOROUGH, R. A.

Born at Sudbury, Suffolk, England, in 1727, died in London, August 2, 1788. At the age of fourteen he went to London, and for four years was a student in St. Martin's Lane

Academy. He was a pupil of Gravelot, the French engraver, and studied drawing with Francis Hayman. He returned home from London in 1744 and, in 1760, settled in Bath, where he devoted himself especially to portrait painting. In 1774 he went back to London, and achieved such great reputation that he was considered the rival of Sir Joshua Reynolds in portrait painting and of Richard Wilson in landscape painting. In 1766 he became a member of the Society of Artists, and he was one of the Foundation Members of the Royal Academy.

The great charm of Gainsborough's work is in its reserve, its subtle beauty, and its invariable refinement. While his color has not the sort of "martial" splendor that one finds in the works of some of his contemporaries, it is always exquisitely harmonious, and its power grows upon one. It has a sensitive quality. Gainsborough, more than any other artist, portrayed the grace and elegance of his time. His interpretation of character was always of the best that was in his subject, and while his portraits are strongly personal and are wonderful in their expression of vitality, they all have an air of distinction that, no doubt, often proceeded more from the artist than from his sitters. With such power to ennoble his patrons, it is not strange that Gainsborough achieved such great success in his profession.

108

LANDSCAPE AND CATTLE

WATTS, J.

(London)

1770—Watts followed closely the methods of Constable, and in many instances, the works are equal in quality.

109

THE FERRY NEAR WINDSOR

MIGNARD, PIERRE.

Born at Troyes in 1612, and a pupil of John Boocher and Simon Vouet, he went to Rome in 1635, and painted the portraits of Urban VIII. and Alexander VII. In 1658 he was recalled to Fontainebleau by the king, where he became the rival of Lebrun, to whose honors he succeeded. He was court painter, director of the Gobelins, and was elected the same

220

day a member, rector, chancellor and director of the Academy. He died in 1695.

110

PRINCESSE DE CONTI

Daughter of Louis XIV.

DOLCE, CARLO.

(Florence, 1616-1686)

The last one of the Florentine School. Remarkable for the soft and harmonious coloring which is always adapted to the character of his subjects.

111

THE HOLY FAMILY

Carved wood frame of the period.

LIPPI, FRA FILIPPO.

(Florence, 1406-1469)

Pupil of Masaccio.

He was the greatest colorist and the most complete master of the "Primitives" or Florentine School.

112

AVE MARIA

VAN DYCK, SIR ANTHONY.

(1599-1641)

Most talented and favored pupil and assistant of Rubens. Went to Rome in 1622, where he painted the admirable portrait of Cardinal Bentivoglio. Was summoned to London in 1632 by King Charles I., at whose court he won the greatest success as a portrait painter. He was not surpassed by any of the great masters in portraiture.

113

PORTRAIT OF HENRY RICH, EARL OF HOLLAND

Second son of Robert Rich, First Earl of Warwick. Was created Earl of Holland and Captain of The Guard in 1627.

Three-quarter length portrait in armor, bare head, his helmet hanging on his belt, left hand resting upon his sword and holding the guard's baton in the right.

Height, 43½ inches; length, 31 inches.

THIRD DAY'S SALE

Saturday, February 11th

AT 3 P. M.

POURBUS, FRANZ (the younger).

Born at Antwerp in 1570; from 1600 painter to Vincenzo I at Mantua; in 1610 painter at the court of Henry IV., and favorite painter to Marie de Medicis after her husband's death. He died in Paris, 1622.

114

PORTRAIT OF A MAN

HARLOW, GEORGE HENRY.

Born 1787 in London, died 1819.

Pupil of Sir Thomas Lawrence, Royal Academy.

115

LORD BYRON

REYNOLDS, SIR JOSHUA, P. R. A.

Born at Plympton, Devonshire, England, July 16, 1723; died in London, February, 1792. He went to London in 1741 and became a pupil of Thomas Hudson. After less than two years of study, he returned to his home and painted portraits. He established himself in London in 1746. In 1749 he went to Italy to pursue his studies further, and continued there dur-

1600

400

1500

ing three years, particularly studying the works of Titian and Paul Veronese. In 1768, upon the establishment of the Royal Academy in London, Reynolds was chosen its first President. He was knighted by King George III. in 1769. He held the Presidency of the Royal Academy for twenty-one years. On the death of Allen Ramsey, in 1784, he became Painter in Ordinary to the King. He was buried in St. Paul's Cathedral, near the tomb of Sir Christopher Wren.

116

BOY READING

Height $23\frac{1}{2}$ inches ; width $19\frac{1}{2}$ inches.

From the King Sale.

LELY, SIR PETER.

Born in Westphalia in 1617; a pupil of Peter Grebber. He came to England in 1641, and was appointed court painter by Charles I. He was knighted, with a pension of 4,000 florins, by Charles II., and died in 1680.

575 117 PORTRAIT OF HENRIETTA OF ENGLAND

Daughter of Charles I. of England, granddaughter of Henry IV. of France, and wife of the brother of Louis XIV.

This superb picture comes from the collection of Mr. Brocart of Moscow, but belonged previously to the Russian Count de Montorskoff.

Height, 45 inches ; length, 34 inches.

POURBUS, FRANZ (the younger).

5200 Born at Antwerp in 1570; from 1600 painter to Vincenzo I. at Mantua; in 1610 painter at the court of Henry IV., and favorite painter to Marie de Medicis after her husband's death. He died in Paris, 1622.

118 PORTRAIT OF MARGARET DE VALOIS

(Daughter of Marie de Médicis.)

TOCQUE, LOUIS.

Born in Paris in 1696; a pupil of Nattier, and made member of the Academy in 1734. He was invited to St. Petersburg by the Empress Catherine. He was a good draughtsman and a fine colorist, and died in 1772.

460

119

DANIEL DE SENS

(Monseigneur de Mons.)

MIEREVELT, M. J. van.

(Delft, 1567-1641)

Was invited to London by Charles I., where he gained great fame and was granted a pension by Archduke Albrecht.

775

120

PORTRAIT

CUYP, J. G.

(Dordrecht, 1575-1649)

Pupil of Abraham Bloemart. Founder of the Guild of St. Luke.

750

121

MALE PORTRAIT

SANTVOORT, DIRCK van.

(Amsterdam)

Born 1610; died 1680. Pupil of Rembrandt and a portrait painter of great distinction.

1025

122

YOUNG GIRL

DANCE, SIR NATHANIEL.

London, 1734-1811.

One of the foundation members of the Royal Academy in 1768.

123 GEORGE GOSDEN AND SISTERS

(Family of the huntsman to George III.) The background is a view in Windsor Park.

Height, 48 inches ; width, 39 inches.

1100
Sir Nathaniel Dance was the best pupil of Sir Joshua Reynolds, and in this picture it can be safely said that the work of the pupil equals that of the master.

DROUAIS, FRANÇOIS.

Born in Paris in 1727, and died there in 1775. He was the son and pupil of Hubert Drouais, and of Carle Van Loo, Natoire, and Boucher. He was received into the Academy in 1758, and was the most popular portraitist of his time. At the De Morny sale his "Little Boy" brought \$9,000. Drouais was court painter after 1758.

124 LA MARQUISE D'HUMIERES

Height, 39¼, width, 30.

From the collection of General Comte de Bermont. Château de Bermont, Vaucluse.

Comte de Bermont, son of La Marquise d'Humières, was a great French general under Louis XVI. He inherited from his mother the Castle of Bermond in department de Vaucluse.

PETTIJEAN.

(Paris)

200
125

LANDSCAPE

210
126

LANDSCAPE



EUGENE JETTEL. ROAD THROUGH A VILLAGE, SUNSET.

HERTEL, ALBERT.

(Paris)

THE ROAD TO POMPEII

200
127

LAZERGES, HIPPOLYTE JEAN RAIMOND.

(Deceased)

Born at Narbone (Aude), July 5, 1817. Died in 1887. Pupil of Bouchot and d'Angers. Medals, 1843, 1848 and 1851. Cross of the Legion of Honor, 1867. Officer of the Academy. Hors Concours. Conservator of the Municipal Museum of Algeria.

128
128

ARABIAN LANDSCAPE

GROLLERON, PAUL.

(Paris)

Honorable mention, Salon, 1882. Medals, Salon, 1886, 1889, 1894. Hors Concours.

129
129

ON THE LOOKOUT

ROBIE, JEAN BAPTISTE.

Born in Brussels, 1821. Pupil of the Brussels Academy. Has been medaled at Brussels, Paris, The Hague, throughout Germany, and in Australia, and is a Commander of the Order of Leopold since 1881. He stands at the head of his class of still-life painters of the time.

200
130

STILL LIFE

Height, 16 inches ; length, 14 inches.

DELPY, CAMILLE HIPPOLYTE.

(Paris)

Pupil of Corot and Daubigny. Honorable mention, Salon, 1881. Medal, Salon, 1884. Ex. Un. Paris, 1889.

131

RIVER OISE, AT ANVERS

MEISSONIER, JEAN LOUIS ERNEST.

Born at Lyons, France, February 21, 1815; died in Paris, January 31, 1891. In 1830, Meissonier went to Paris and studied four months under Léon Cogniet. He formed his technique mainly, however, upon careful study of the Old Masters—particularly those of the Dutch school. Medals, third class, 1840; second class, 1841; first class, 1843 and 1850; Medals of Honor, 1855, 1867 and 1878; Chevalier of the Legion of Honor, 1846; Officer, 1856; Commander, 1867; Grand Officer, 1878. Member of the Institute, 1861. One of the founders and the first President of the Société Nationale des Beaux Arts, Paris.

132

LA VEDETTE

Panel, $17\frac{3}{4} \times 13\frac{1}{4}$. Signed "E. M." at the right.
From Meissonier's studio after his death.

A Guardsman, with alert expression, standing erect, in the foreground. In the distance, two other soldiers are slightly but deftly indicated. The soldier is studied in the most careful and comprehensive manner, yet is painted with broad and simple technique. Every strap, every buckle, every button is in place and fulfils its function. The landscape, while merely suggested, is rich in warm greens and browns; and the sky, filled with bright, luminous white clouds—with a patch of clear blue showing through—is painted with close observation, knowledge and fine effect.

133

THE WHITE HORSE*

Canvas, $11\frac{1}{2} \times 8\frac{1}{2}$ inches. Signed "E. M." at the left.
From Meissonier's studio after his death.

The horse, in the foreground, stands facing to the right. The animal is drawn with wonderful accuracy and spirit, and is painted with all the vigor and spontaneity of the first impression. At the extreme right of the composition, a red horse is hastily sketched in—and even in the few strokes by which this is accomplished, one may recognize the brush of the master. The foreground is a sandy road; beyond it is a suggestion of rich green foliage under a luminous blue sky.

*Study of the Emperor Napoleon's Horse.

VIBERT, JEHAN GEORGES.

See No.

375 134 THE NEPHEW OF THE CARDINAL

Height, $9\frac{1}{4}$, length, 6.

KRATKE.

One of the three most eminent French aqua-fortists, whose etchings of the works of Corot and Meissonier have attained the highest fame. His painting of Napoleon during the French campaign, at the Salon of 1894, was bought by the French government.

400 135 THE EDUCATION OF A KING

ZIEM, FELIX.

Born at Beaune, France. Studied at the Dijon Art Academy. Traveled and painted pictures in the south of France and Holland. Then visited Venice and Constantinople, and began the series of subjects by which his reputation was established. Received his first Salon medal 1851; Legion of Honor, 1857; Officer, 1878. Ziem's pictures of Venice and of Constantinople were the first to do justice in modern times to the picturesque possibilities of their subjects. While pre-

serving the material characteristics of his scenes, he invests them with a splendor of order in keeping with their historical association and the spirit of the gorgeous past of which they are magnificent if decaying monuments.

500

136

VENICE

DUPRÉ, JULES.

Born at Nantes, 1812. Learned to paint on porcelain. Studied from nature and the old masters in the Louvre. Exhibited in Salon, 1821, and won the favor of the Duke of Orleans. First Salon medal, 1833; Legion of Honor, 1849; officer of Legion, 1870. Died near Paris, 1889.

950

137

LANDSCAPE

CHARTRAN, THEOBALD.

(Paris)

138

DESDEMONA

1000

139

MADAME RECAMIER

420

LESSI, TITO.

Born in Florence, Italy, 1858. Member of an artistic family. His father was a worker in mosaic, and three of his uncles were painters. He studied for a time in the Academy at Florence, and some years later was a pupil of Antonio Ciseri for a short while. He studied architecture and perspective with one of his uncles. In 1880 he went to Paris and immediately began to achieve distinction. Gold Medals, Paris Salon, 1895; Munich, 1896; Highest Award, Berlin, 1897.

1600 140 THE CARD PLAYERS

Panel. $9\frac{1}{4} \times 11\frac{3}{4}$ inches. Signed at the left, "Tito Lessi."

Three men, each with intent expression, seated about a round stone table, out-of-doors, engaged in a game of cards. The figure nearest the spectator wears a coat of pink satin; the man next him is in black, and the one across the table has thrown off his coat and hat and appears in shirt-sleeves and red vest. His discarded red coat lies across a chair in the foreground. Beyond the figures, one sees the end of a country house and a thicket of rich greens, with the sparkle of sunshine penetrating the foliage and jewel-like touches of blue sky showing through. In character of subject, composition, color and technique, this picture particularly suggests the work of Meissonier—with whom Lessi is so constantly compared.

BROZIK, VACSLAV von.

1075 Born at Tzemoschna, near Pilsen, Bohemia, 1852. Pupil of the Academy at Munich, under Piloty, and of M. de Munkácsy in Paris. He received a medal at the Salon of 1878, and gold medals at Expositions at Berlin, Vienna, Munich and Brussels. He was made a Chevalier of the Legion of Honor in 1893, and an Officer of the Legion in 1896. Member of the Institute, 1897. He is a Knight of the Order of Francis Joseph of Austria; Commander of the Order of Letters and Arts of Austria; Knight of the Order of Léopold of Belgium, and of St. Michael of Bavaria. He was created a Baron by the Austrian Emperor in 1897, and has been appointed Painter to the Imperial Family of Austria. He is also Director of the Academy of Fine Arts at Prague.

141

PRINCE OF ORANGE

MÈGE, SALVADOR.

142

SO NEAR, AND YET SO FAR



SCHALCKEN. PORTRAIT OF A LADY.

VOLLON, ANTOINE.

(Paris)

See No.

100 143

STILL LIFE

THORNLEY.

(Paris)

220 144

WINDMILLS, ISLAND OF SCOUVENS

JOBERT, PAUL.

(Paris)

See No. 73.

380 145

THE HARBOR AT HONFLEUR

200 146

FRENCH FISHING BOATS

SCHREIBER, CHARLES BAPTISTE.

(Paris)

1875 Paris Salon, 1896.

1875 147

THE CARDINALS ARE REHEARSING

ZIEM, FELIX.

Born at Beaune, France. Studied at the Dijon Art Academy. Traveled and painted pictures in the south of

France and Holland. Then visited Venice and Constantinople, and began the series of subjects by which his reputation was established. Received his first Salon medal, 1851. Legion of Honor, 1857. Officer, 1878. Ziem's pictures of Venice and of Constantinople were the first to do justice in modern times to the picturesque possibilities of their subjects. While preserving the material characteristics of his scenes, he invests them with a splendor of order in keeping with their historical associations and the spirit of the gorgeous past, of which they are magnificent if decaying monuments.

Signed at the right.

148 **EVENING IN VENICE**

From the Anthony Roux Collection.

800

CAZIN, JEAN CHARLES.

(Paris)

149 **HIS STUDIO AT EQUIHEN, NEAR
BOULOGNE**

960

150 **THE GARDEN**

1000

CHARLEMONT, EDUARD.

Born at Znaim, Moravia, 1848. Pupil of the Vienna Academy, under Engerth, and, later, of Makart. He visited Italy, studied in Venice, traveled in Germany and France, and finally settled in Paris. He received a medal at the Salon, Paris, in 1883, and a gold medal at the Exposition-Universelle of 1889. Was made a Chevalier of the Legion of Honor, 1895.

Charlemont's art received its chief inspiration from the early Dutch and Flemish masters. He is an artistic descendant of Pieter de Hoogh and of Van der Meer of Delft. In brilliancy of color, refinement of execution and virtuosity he has no rivals. Among the works which have given him greatest reputation were his celebrated

decorations for the foyer of the Imperial Burg Theatre in Vienna. The pictures by which he is represented in this collection are from the collection of M. Faure, the distinguished singer, of Paris.

151 THE ARTIST VAN DE VELDE IN HIS STUDIO

Panel, 37x28½ inches. Signed at the right, "E. Charlemont, 1890."

The painter, facing the spectator, is seated before his easel, intently engaged upon his work. In a small apartment at the side, the curtain at the entrance to which has been withdrawn, stands an attractive young woman wiping a plate and watching the painter through the doorway. In the near foreground, at the left, is the model of a full-rigged ship. The painter is garbed in black satin, with broad white lace collar and cuffs, and with a purple velvet cap on his head, out from which long curling brown hair falls over his shoulders. The young woman wears a yellow dress, blue apron, white cap and white kerchief. Over the top of the easel hangs a mass of rich green brocade drapery. The wall is covered with rich tapestry. Upon it hangs an old map. The picture is painted with most careful attention to details, and is rich and splendid in color.

POINT, A.

(Paris)

Medal, Paris Salon, 1889.

One of the most capable of the younger French followers of the "Primitives." He designs himself the frames for his pictures and the result is uncommonly successful, as can be seen in this picture.

PRIMAVERA

700 Point affects the grace and the refined drawing of the early Florentines, and the suggestion which this canvas conveys of a high-bred and daintily dressed girl is carried out in the pillars and entablature wreathed with vines in dull gilt like the frame of an old Italian Altar-piece.

DIAZ, DE LA PENA.

(Paris)

(Paris, 1808-1876)

Medals, Paris Salon, 1844, 1846, 1848. Legion of Honor, 1851.

153

CUPID AND PSYCHE

1750

LA CLAIRIÈRE.

154

FOREST OF FONTAINEBLEAU

525

ZIEM, FELIX.

(Paris)

Born at Beaune, France. Studied at the Dijon Art Academy. Traveled and painted pictures in the south of France and Holland. Then visited Venice and Constantinople, and began the series of subjects by which his reputation was established. Received his first Salon medal 1851. Legion of Honor, 1857. Officer, 1878. Ziem's pictures of Venice and of Constantinople were the first to do justice in modern times to the picturesque possibilities of their subjects. While preserving the material characteristics of his scenes, he invests them with a splendor of order in keeping with their historical associations and the spirit of the gorgeous past, of which they are magnificent if decaying monuments.

155

VENICE

156

THE QUAY OF ESCLAVONS

400
600

DAUBIGNY, CHARLES FRANÇOIS.

(Paris, 1817-1878)

Medals, Paris Salon, 1848, 1853, 1855, 1857, 1859 and 1869. Legion of Honor, 1859. Officer, 1874.

700 157 THE BLACK ROCKS AT TROUVILLE

Painted in 1867.—From the C. F. Daubigny Sale which took place after his death, in Paris, May, 1878. This picture sold under No. 202 of the Catalogue.

DUPRÉ, JULES.

(Paris)

(Paris, 1812-1889)

4150 Medals, Paris Salon, 1833, 1867. Legion of Honor, 1849. Officer, 1870.

158 MARINE

From the Jules Dupré Sale, January, 1890, Paris.

102 159 LANDSCAPE

JACQUE, CHARLES.

(Paris)

Medals, Paris Salon, 1861, 1863, 1864. Legion of Honor, 1867.

160 1650 FLOCK OF SHEEP AND SHEPHERDESS

[Troupeau paissant sous les grands arbres.]

DIAZ, DE LA PENA.

[France]

Born at Bordeaux, August 21, 1808. His parents were banished from Spain on account of political troubles, and at



J. B. C. COROT. LAKE NEMI.

ten years of age Diaz was left an orphan in a strange country. At fifteen years of age he was apprenticed to a maker of porcelain, where his talent first displayed itself. He quarreled with and left his master, and subsequently spent several years in most bitter poverty. After his ability as a most wonderful colorist was recognized, Diaz painted and sold many pictures, working even too constantly, as if endeavoring by the accumulation of a vast fortune to avenge the poverty of his youth. Medals, 1844, 1846, 1848. Legion of Honor, 1851. Died, from the bite of a viper, November 18, 1876. Diploma to the Memory of Deceased Artists (Exposition Universelle), 1878.

"In the group of painters beyond the average, Diaz de la Peña is the great artist of the fantastical. Anything serves him as a pretext for bringing to light his marvellous aptitude as a colorist. He dots the pond-side, where the sun gleams, with peasant girls, mere little red touches. In his sun-gilt landscape Diaz puts such figures as offered, by their costumes, a pretext for the wealth of his palette. From the Orient, as he passes through it, he only collects the remembrances of silky stuffs and golden embroideries, spreading forth their pride in the sun; from Italy he only preserves the method of the colorist Veronese, whom he often equals in the attractiveness, if not in the conception, of his work. As for mythology, it is merely his excuse for modeling in full impasto and in open daylight the nymphs and the Dianas."

1125 161 MOORISH GIRL

550 162 LITTLE GIRL WITH DOGS

From the celebrated Sarlin Collection.

TROYON, CONSTANT.

Born at Sèvres, France, 1810; learned the trade of porcelain painter; was taught drawing by the flower painter, Riocreux; began in art as a landscape painter; first exhibited in Salon, 1833. After a journey to Holland in 1847 he began to paint cattle, with immediate success. Medals, 1838, 1840, 1846, 1848, 1855; Legion of Honor, 1849. Troyon was the perfecter of the modern school of cattle painting in France, of which Bracassat laid the foundation. His early successes as a painter of landscape enabled him to unite his studies of animals with their natural surroundings in a perfect harmony of spirit. It has been said of him that his groups of cattle are a



DROUAIS. LA MARQUISE D'HUMIERES.

part of the landscape, instead of the landscape being a background against which to display them, and it was by this triumph over the artificiality of the earlier animal painters that he commanded an attention from the public which he continued to enjoy until his death.

900 163

GATHERING APPLES

A landscape in Normandy, full of life and animation and sunlight. At the left, big apple trees loaded with fruit that peasants are taking. At the left, houses; a man on horseback is talking with another one; in the distance through trees the river Seine is seen.

COROT (JEAN B.)

Born, 1796; died, 1875. Medals, 1838, 1848, 1855, 1867. Legion of Honor, 1846. Officer of same, 1867.

3300 164

LE FAUCHEUR

In the bushes, under a gray sky full of poetry and melancholy, are seen the roofs of the hamlet. Amid the grass, in which a continuous step has traced a path, a "bonhomme" in a white blouse is walking, deep in his thoughts. Is the "bonhomme" not "le père Corot" himself?

From the Collection of George D'Ay.

Engraved in the Philippe George Catalogue.

MUNKÁCSY, MIHALY D.

Born at Munkács, Hungary, October 10, 1846. He first studied under a local portrait painter at Gyula, then became a pupil of the Vienna Academy, and later, of Franz Adam, in Munich, where he won three first prizes. In 1867 he went to Düsseldorf, and there, incited by Knaus and Vautier, he devoted himself to genre painting. In 1869 he established his reputation by the picture "The Last Day of a Condemned Man," which was bought by an American, the late C. H. Gib-



MELTING. PORTRAIT OF AN OLD MAN.

son, of Philadelphia. In 1872 he settled in Paris. He received medals at the Salons of 1870 and 1874; a Medal of Honor at the Exposition-Universelle of 1878, and the Grand Prix at the Exposition-Universelle of 1889. He was made a Chevalier of the Legion of Honor in 1877; an Officer of the Legion in 1878, and Commander in 1890. He was elected a Member of the Munich Academy in 1881; was made a Knight of the Order of Letters and Arts, of Austria, and was created a Baron by the Austrian Emperor.

165

IN THE GREENHOUSE

[Castle of Colpat]

Panel, 37x51¼.

Signed at the right.

HENNER, JEAN JACQUES.

Born in Bernuwiller, Alsace, 1829; pupil of Drolling and Picot. Won the Grand Prize at Rome, 1858; medals, 1863, 1865, 1866, 1878. Legion of Honor, 1873; officer of Legion 1878. Studio in Paris.

1575
166

MARIE MADELEINE

VAN MARCKE, EMILE.

Born at Sevres, 1827. Employed as decorator in the porcelain factories. Encouraged by Troyon, whose pupil he became, and who induced him to set up a studio in Paris. First exhibited at the Salon 1857. Medals, 1867, 1869, 1870, 1878; Legion of Honor, 1872. He died in 1891. Van Marcke came, after Troyon, first among the cattle painters of France. In his early works, the resemblance to his master in style is marked, but the productions of his prime are thoroughly individual. He possessed the double gift of observation and composition, and his pictures while always true to nature, display an agreeable arrangement and adaptation of



DESDEMONA, BY CHARTRAN.

800
the material as well. The sale of his studio effects after his death was one of the greatest successes ever recorded for such an event.

167

CATTLE

MEISSONIER, JEAN LOUIS ERNEST.

~~1850~~ 168 GENTILHOMME LOUIS XIII.

Height, $9\frac{3}{4}$; width, 7.

From the Meissonier Sale.

1850
COROT, J. B. C.

[Paris]

5200 169 SOLITUDE

From the Seymour Collection.

600 170 LANDSCAPE

ISABEY, EUGENE LOUIS GABRIEL.

[France]

The son of a famous master of miniature art, Eugène Isabey lived to overshadow his father's fame. He was born at Paris in 1804, and commenced his career as a painter of genre. He early began to experiment in marine painting as well, and during all his long career divided his labor between these two lines of subject. He received a first-class medal as early as 1824, and in 1827 was awarded another, the first being for a genre and the second for a marine picture. In 1830 his fortune was finally assured by his appointment as royal marine



VENUS, BY CHARTRAN.

painter with the expedition to Algiers. His works were received into the most important museums of France, and collectors contended for them for private galleries. He had the Legion of Honor conferred upon him in 1832, and became an Officer in 1852. He died in 1886.

625 171 FISHING BOATS AT ST. MALO

WALKER, F. H. (R. A.)

[London]

Born, 1840; died, 1875. Member of the Royal Academy.

875 172 SUNBEAM IN THE HOUSE

SCHALKEN, GODFRIED.

[The Hague, 1643-1706]

Pupil of Gerard Dow. Went to London, where he became a favorite portrait painter at the court of William III.

173 PORTRAIT OF A LADY

The works of Schalcken are in the National Gallery, London, Windsor and Buckingham Castles, the Louvre, the Museums of Berlin, Dresden, Amsterdam and the Hermitage in St. Petersburg. Like Van Dyck and Sir Peter Lely, he was from Holland, and became famous in England also.

